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THE

SCHOLAR'S

First Lessons in Music,

DESIGNED FOR THE USE OF SCHOOLS.

BY A TEACHER OF MUSIC.

BOSTON :

PUBLISHED BY KIDDER & WRIGHT,
MUSIC PRINTERS, CONGRESS STREET.

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Schol.
April 12, 1898 K.

ADVERTISEMENT.

Great interest has been taken of late, to introduce music into our schools, and seminaries of learning. As yet no definite plan has been devised, whereby it may be taught as a regular branch of education. It seems desirable that it should occupy the same place in our schools, as Grammar, Geography, and other sciences, and be taught by the same teacher; but for want of suitable class books, no teacher has felt himself qualified to teach it as a science. The author of the following work, from his own experience in teaching music as a science, in connection with other sciences, has felt the need of some work of this kind, whereby classes could be formed of scholars equally advanced, who would have their regular recitations, and pursue the study as an important branch of their education. This little work he now presents to teachers of schools, parents, and all who feel interested in music, hoping that it may take the same place in our schools as other elementary school books.

He has endeavored to make the lessons as plain as possible, so that teachers however unqualified they are to teach music, may with the help of this little work introduce it into their schools, and make such advancement themselves as will enable them to teach it successfully. A. F.

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ELEMENTS OF VOCAL MUSIC.

LESSON I.

MUSICAL SOUNDS.

1. *Ques.* What is music ?

Ans. Music is a combination of sounds pleasing to the ear.

2. *Q.* Are not all sounds pleasing to the ear ?

A. They are not.

3. *Q.* What sounds are pleasing, and what are displeasing ?

A. The song of birds, the chime of bells, the soft inflections of the breeze, and the note of joy from our own species produce pleasing sensations. Whereas the cries of animals, the note of distress and pain, produce unpleasant sensations, and are displeasing to the ear.

4. *Q.* Are all sounds which are pleasing, musical sounds ?

A. They are not. The sound of rain in a dry time may be pleasing, but is not the result of a musical combination.

5. *Q.* When we utter sounds which are pleasing to the ear, what are we said to do ?

A. We are said to sing.

6. *Q.* What is the difference between singing and reading ?

A. Singing is uttering sounds pleasing to the ear, agreeable to certain rules, which produce agreeable sensations. Whereas reading is speaking words without any regard to the sounds.

7. Q. Are there different kinds of sounds ?

A. There are many kinds; some high, some low, some loud, some soft, some long and some short.

8. Q. How many kinds of sounds are there in music ? A. Three. Long and Short, High and Low, Loud and Soft.

9. Q. What is that department in music called which is founded on the first distinction ?

A. Rhythm.

10. Q. What is that department called which is founded on the second distinction ? A. Melody.

11. Q. What is that department called which is founded on the third distinction ? A. Dynamics.

12. Q. To what does Rhythm relate ?

A. Rhythm relates to the length of sounds.

13. Q. To what does melody relate ?

A. Melody relates to the pitch of sounds as being high or low.

14. Q. To what does Dynamics relate ?

A. It relates to the strength and force of sounds.

15. Q. Are these all the distinctions that can be made in musical sounds ? A. They are.

LESSON II.

RHYTHM.

1. Q. What is Rhythm, and to what does it relate ? See lesson I.

2. Q. When we perform any piece of work or sing, what important fact is connected with it ?

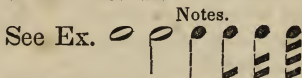
A. Time passes away.

3. Q. How do we mark or divide this passing away of time in music ?

A. Into equal portions, or measures, and these again into parts of measures.

4. Q. With what do we write music ?

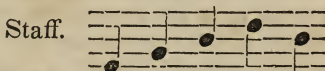
A. With certain characters called notes.



Notes.

5. Q. Where are the notes written ?

A. On a certain number of lines and spaces called a staff. See Ex.



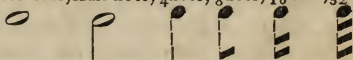
6. Q. Of what does the staff consist ?

A. Five lines and four intermediate spaces.

7. Q. How do notes represent the length of sounds ? A. By their form, each note being in a different shape.

8. Q. What are the names of these notes ?

A. Whole note, Half note, $\frac{1}{4}$ note, $\frac{1}{8}$ note, $\frac{1}{16}$ note, $\frac{1}{32}$ note.



9. Q. What are the comparative length of these notes ? A. The whole note is 1. the others fractional parts of 1, as $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{8}$ $\frac{1}{16}$ $\frac{1}{32}$

10. Q. Write a staff and divide it into measures by drawing a line through the staff for each measure, Thus :

NOTE. The lines drawn through the staff are called bars, and the distance from one bar to another is

called a measure. These measures are again divided into parts of measures, some two, some three, some four, and some six parts. Those with two parts are called Double Measure. Those with three parts, Triple Measure. Those with four parts Quadruple Measure, and those with six parts Sextuple Measure.

11. Q. What are those lines called which divide the staff into measures? See note.

12. Q. How are measures divided?

13. Q. How many kind of measures are there?

14. Q. What are they?

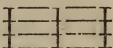
15. Q. How many parts has Double measure?

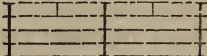
15. Q. How many parts has Triple measure?

17. Q. How many parts has Quadruple meas.?

18. Q. How many parts has Sextuple measure?

19. Q. Divide the staff into measures, thus: Ex.

20. Q. Divide the measures into two parts? 

See Ex. 

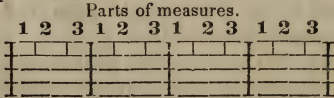
21. Q. What kind of measure is this?

A. Double measure.

22. Q. Why is it double measure?

A. Because it has but two parts.

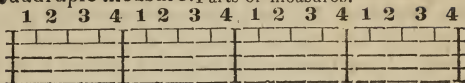
23. Q. Write an Example of Triple measure in four measures, and divide the measures into three equal parts, thus:

Triple measure. 

Measures.

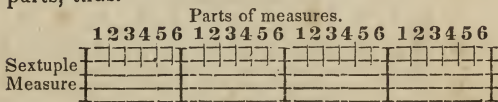
24. Write an Ex. of Quadruple measure in four measures, and divide the measures into four equal parts, thus,

Quadruple measure. Parts of measures.



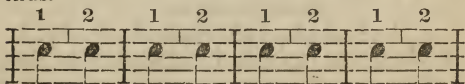
Measures.

25. Write an Ex. in Sextuple measure of four measures, and divide the measures into six equal parts, thus.

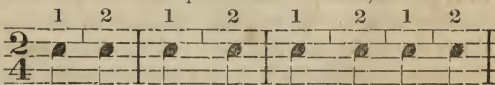


Measures.

26. Write some measures in Double time, and place a quarter note on each part of the measure, thus.



Note. When two quarter notes fill a measure it is known by the figures $\frac{2}{4}$ placed at the commencement of the staff, which show that two quarters fill a measure, thus.



27. Q. What notes fill a measure in double time ?

28. Q. What figures are prefixed on the staff in double measure to designate the time ?

Note, In representing the passing away of time in music we describe the parts of measures by a motion of the hand.

In Double measure, the hand comes down on the first part of the measure, and up, on the last part of the measure.

This motion of the hand is called beating time. The pupil may now be required to beat the time in double measure, and count 1 2 in each measure.

THE SCHOLAR'S

29. Q. How many parts has triple measure ?

30. Write an Ex. in triple measure and place a quarter note on each part of the measure.

Note. When three quarter notes fill a measure in triple time, the figures $\frac{3}{4}$ are prefixed to the staff to show the kind of measure. If three eighth notes are used, the figures $\frac{3}{8}$ are prefixed to the staff. If three half notes fill a measure, the figures $\frac{3}{2}$ are prefixed to the staff. See Ex. in each kind of measure.

Parts of measures.

1 2 3 1 2 3 1 2 3 1 2 3

Ex. 1. $\frac{3}{4}$

Parts of measures.

1 2 3 1 2 3 1 2 3 1 2 3

Ex. 2. $\frac{3}{8}$

Parts of measures.

1 2 3 1 2 3 1 2 3 1 2 3

Ex. 3. $\frac{3}{2}$

There are three motions of the hand or beats in triple measure, downward beat on the first, *hither beat on the second, and upward beat on the last part of the measure. In beating time, the hand should move with a quick motion, and remain at the end of each motion until the figures 1, 2, or 1, 2, 3, are counted.

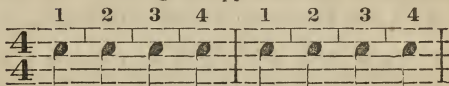
31. Q. How many parts has quadruple measure?

32. Write an Ex. in quadruple measure, and place a quarter note on each part of the measure?

33. Q. How many quarter notes fill the measure?

* The hither beat is made by moving the hand towards the left breast.

34. Q. What figures will express this kind of time? A. The figures $\frac{4}{4}$ placed on the staff, thus.

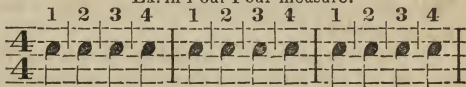


35. Q. If four half notes are placed in a measure, what figures will express the time?

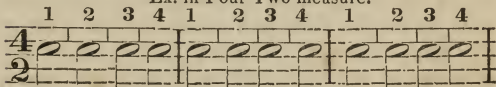
A. $\frac{2}{2}$ placed on the staff.

36. Write an Ex. in each kind of quadruple measure, and beat the time while you count the parts of measures. See Ex. in each kind of meas.

Ex. in Four Four measure.



Ex. in Four Two measure.



NOTE. In beating the time in quadruple measure, the Downward beat comes on the first, Hither beat on the second, Thither beat on the third, and Upward beat on the last part of the measure. The thither beat is made by carrying the hand to the right, away from the body in a horizontal direction.

37. Q. How many parts has sextuple measure?

38. Write an Ex. in sextuple measure, and place a quarter note on each part of the measure.

39. Q. How many quarter notes fill a measure?

40. Q. What figures will express this kind of measure?

A. $\frac{6}{4}$ denoting that 6 quarter notes fill a measure.

41. Q. If six eight notes fill a measure, what figures will express the time ?

A. $\frac{6}{8}$ See Ex. in each kind of measure.

Six Four measure.

Six Eight measure.

42. Q. How would you describe the time in Sextuple measure ?

A. By bringing the hand half down on the first part of the measure, down on the second, to the left on the third, to the right on the fourth, half up on the fifth, and up on the last part of the measure, or by counting three parts of the measure to one beat, and make only two beats, down and up.

43. Beat the time in Sextuple measure, and count aloud the parts of measures.

QUESTIONS IN REVIEW ON RHYTHM.

1. Q. What is Rhythm? 2. To what does Rhythm relate? 3. With what characters do we write music? 4. Write an Ex. of each kind of note on the board? 5. How do notes represent the length of sounds? 6. What is a staff? 7. How do notes represent the pitch of sounds? 8. How do you divide the staff into measures? 9. What is a measure? 10. What is a bar?

11. How many kinds of measures are there?
12. How are measures divided?
13. How many parts has double measure?
14. What notes fill a measure in double measure?
15. Write an Ex. in double measure?
16. How do you describe the time?
17. How many kinds of double measure are there?
18. When two quarter notes fill a measure, what figures will express the time?
19. When two half notes fill a measure what figures will express the time?
20. How many parts has triple measure?
21. What notes fill a measure in triple measure?
22. If three quarter notes fill a measure, what figures will express the time?
23. If three half notes fill a measure, what figures will express the time?
24. If three eighth notes fill a measure, what figures will express the time?
25. Write an Ex. in each kind of triple measure?
26. Beat and describe the time in each kind of measure?
27. How many parts has quadruple measure?
28. How many kinds of quadruple measure are there?
29. What notes fill each kind of measure?
30. When four quarter notes fill a measure, what figures will express the time?
31. When four half notes fill a measure, what figures will express the time?
32. Write an Ex. in each kind of measure?
33. Beat and describe the time in each Ex.
34. How many parts has sextuple measure?
35. How many kinds has sextuple measure?
36. What notes fill a measure in each kind?
37. When six quarter notes fill a measure, what figures will express the time?
38. When six eighth notes fill a measure, what

figures will express the time? 39. Write an Ex. in each kind of measure? 40. Beat and describe the time in each kind of measure?

LESSON III.

MUSICAL SOUNDS APPLIED TO NOTES.

The pupil may now instead of counting the different parts of measures, apply some musical sound to each note, by using the syllable, la, and beating the time. Each kind of measure in all the varieties, may be written and sung, until the pupil is perfectly familiar with beating time, and applying sounds to the notes.

1. Q. What is the second distinction in musical sounds?

2. Q. What is that department called which relates to the second distinction?

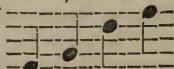
3. Q. On what are notes written to express the relation of sounds as being high or low?

4. Q. What is a staff?

5. Q. How can notes be written on a staff to express high and low sounds?

A. By placing one above another, thus.

6. Q. On what part of the staff are the lowest sounds?



7. Q. By what names are the lines and spaces in the staff called?

A. By certain letters of the Alphabet, A B C D E F G.

8. Q. How many kind of staves are there?

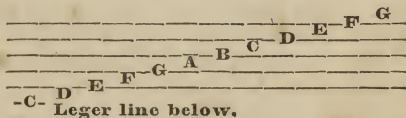
A. Two.

9. What are they? *A.* Bass and Treble staff.

10. What is a Bass staff? *A.* The Bass staff is that on which the notes are written, which are sung by the lowest voices of men.

11. *Q.* What is a Treble staff? *A.* The Treble staff is that on which notes are written, which are sung by the highest voices of men, and all females.

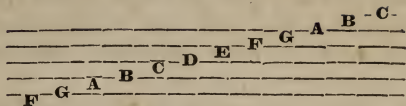
12. *Q.* How are the letters applied to the Treble staff? *A.* By placing the letter *A* in the second space, *B* on the third line, *C* on the third space, and so on in alphabetical order up to *G*, which is on the space above; below *A* commences *G* on the second line, *F* on the first space, *E* on the first line, and so on down, as far as notes are wanted. See *Ex.* in Treble staff.



13. *Q.* How are letters applied on the Bass staff?


A. By placing *A* on the first space, *B* on the second line, *C* on the second space, *D* on the third line, and so on in alphabetical order up to *G*, which is on the fourth space; we then repeat *A* on the fifth line, *B* space above, and so on as far as is wanted. Below *A* we place *G* on the bottom line, *F* on the space below, &c.

See Ex. in the Bass staff.




14. Q. How are the staves distinguished from each other? A. By certain characters, called clefs. See Ex.


15. Q. What are these clefs called?

A. One is  called the Treble or G Clef, by being placed on the G line. The other is called the Bass or F Clef by being placed on the F line in the Bass staff. See Ex.

Treble staff.

Treble Clef. 

Bass staff.

Bass Clef. 

NOTE. The scholar should be required to learn the situation of the letters on the staff so thoroughly, as that he can read notes which are written in music, as well by letters, as he could if the letters were written with the notes.

16. Q. How are the letters placed on the Treble staff?

17. Q. What letter is on the third line?

18. Q. What letter on the fourth space?

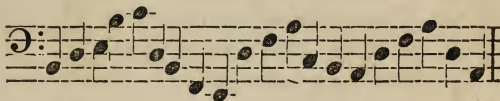
19. Q. What on the space above?

20. Q. What on the first leger line below?

21. Read the following Ex. by letters?



22. Q. What letters are placed on the Bass staff ?
 23. Q. What letter is on the first line ?
 24. Q. What is on the third space ?
 25. Q. What is on the fifth line ?
 26. Q. What is on the space above ?
 27. Q. What is on the first leger line above ?
 28. Q. What is on the space below ?
 29. Read the following Ex. by letters ?

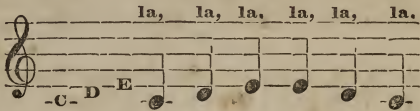


NOTE. The teacher may now write some exercises on the board, and require the scholar to read them.

30. Q. What is an Interval in music ?
 A. An interval is the distance from one sound to another sound.
31. Q. Are all the intervals alike in music ?
 A. They are not, some are larger than others.
32. Q. What is the interval from the letter C to D called ? Ans. One tone.*
33. Q. What is the interval from C to E called ?
 A. Two tones.

* The teacher should teach the scholar the nature of these intervals by the sound of his own voice.

34. Sing this Ex. by using the syllable, la, la, la, up and down ?



35. Q. What is the interval from C to F ?

A. Two tones and a half, the interval from E to F being only a half tone.

36. Q. What is the interval from F to G ?

A. One tone. 37. Q. From C to G ?

38. Q. What is the interval from G to A ?

A. One tone. 39. Q. From C to A ?

A. Four tones and a half.

40. Q. What is the interval from A to B ?

A. One tone.

41. Q. What is the interval from C to B ?

A. Five tones and a half.

42. Q. What is the interval from B to C.

A. A half tone.

43. Q. What is the interval from C to C above ?

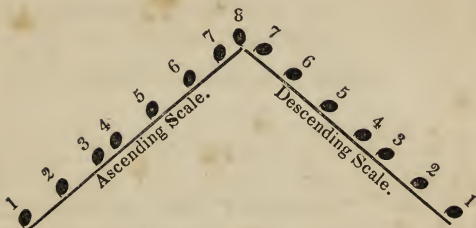
A. Five tones and two half tones.

43. Q. What is the interval called from C to C ?

A. An Octave.

44. Q. When the notes are applied to the letters on the staff, from C, to C, what are they called ?

A. The Scale. See Ex. of the scale with the intervals of tones and half tones.



NOTE. We apply certain syllables to the notes in the scale when we sing them, for the purpose of an easier and better articulation. To C we apply the syllable Do, (Doe,) To D, Re, (Ray;) To E, Mi, (Mee;) To F, Fa, (Fah;) To G, Sol, (Sole;) To A, La, (Lah, a as in father;) To B, Si, (See;) and C above, Do.

The scale is also known by the numerals, 1 2 3 4 5 6 7 8. 1 being C, 2 D, 3 E, &c.

45. Q. What is an interval? 46. What is a tone?
 47. Q. What is the scale? 48. Of how many tones and half tones does the scale consist?

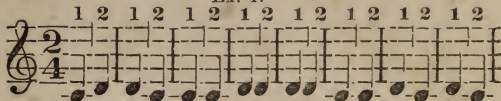
Teacher to the scholars. We will sing the scale, with the syllables, Do, Re, Mi, &c.

49. Q. What sound in the scale is C? A. One.
 50. Q. What is E? A. Three. 51. What is G?
 52. Q. What is B? 53. What is C above, &c.
 54. Sing 12, by applying the syllables, Do, Re.
 55. Sing 21, 1122, 2211, 212, 121.

LESSON IV.

RHYTHM AND MELODY UNITED.

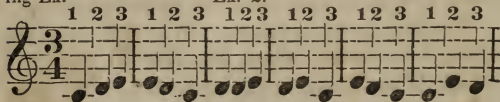
Ex. 1.



1. Q. What kind of time have I written in this Ex.? Write the Ex. on the board.
2. Q. How many measures are there?
3. Q. How many parts to each measure?
4. Q. What figures denote the time in this Ex?
5. Q. On what letters are the notes placed?
6. Beat and sing this Ex. to the syllables, Do, Re, also to the syllable, la, la.
7. Q. On which part of the measure does the downward beat always come?

NOTE. The teacher may now sing the three first notes in the scale, and then require the scholar to sing the following Ex.

Ex. 2.



8. Q. What kind of measure is this I have written?
9. What notes fill a measure?
10. Q. What figures denote the time in this measure?
11. Beat and sing this Ex. to the syllables, Do, Re, Mi, or la, la, la, also to the letters C D E.

REMARK. The teacher may now sing the Four first notes in the scale and require the scholar to sing after him.

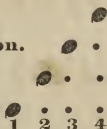
12. Q. How many notes in the scale have I sung?

13. Q. Are all the intervals alike between each note? 14. What is the interval from 1 to 2?

15. Q. From 2 to 3? 16. From 3 to 4? 17. From 1 to 4? 18. What is this series of sounds called?

A. A Tetrachord or chord of four. (tetra, four.)

Illustration.



19. Sing this tetrachord up and down with the numerals 1 2 3 4, 4 3 2 1. Then with la, and also with the syllables do, re, mi, fa?

20. Beat and sing the following Ex.



21. Q. In what time have you sung this Ex?

22. Q. What notes fill a measure?

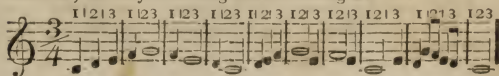
23. Q. What figures denote the time?

24. Q. On what letters are the notes written?

25. Sing the Ex. by letters? 26. Write the following exercise on the board, and sing it?

1234, 1342, 3124, 3142, 4132, 4321, 2243, 1322, 433!, 1144, 1322, 4321.

NOTE. The teacher may now sing the first five notes in the scale, and dwell on the fifth. The scholar may then sing after him both up and down, until they are perfectly familiar; he may then sing the following Ex.



27. Q. In what time is the above Ex. *
28. Q. What figures denote the time ?
29. Q. Read the notes by letters ?
30. Q. Sing them by letters ? by syllables ?
31. Write the following examples on the board in quadruple measure ?

Ex. 1. $\overset{1}{\bullet} \overset{2}{\bullet} \overset{3}{\bullet} \overset{4}{\bullet} \overset{5}{\circ} \overset{4}{\bullet} \overset{3}{\bullet} \overset{2}{\circ} \overset{3}{\bullet} \overset{2}{\bullet} \overset{1}{\circ} \overset{3}{\bullet} \overset{2}{\circ} \overset{5}{\circ} \overset{4}{\bullet} \overset{2}{\bullet} \overset{1}{\circ}$

Ex. 2. $\overset{1}{\bullet} \overset{1}{\bullet} \overset{2}{\bullet} \overset{2}{\bullet} \overset{3}{\bullet} \overset{4}{\bullet} \overset{5}{\circ} \overset{4}{\bullet} \overset{4}{\bullet} \overset{3}{\bullet} \overset{3}{\bullet} \overset{2}{\circ} \overset{2}{\circ} \overset{1}{\circ} \overset{5}{\circ} \overset{4}{\bullet} \overset{3}{\bullet} \overset{3}{\bullet} \overset{2}{\circ} \overset{2}{\circ} \overset{1}{\circ}$

32. Beat and sing the examples you have written ? 33. Read the examples by letters ?

NOTE. The teacher may now sing the first six sounds in the scale, and let the scholar sing after him. He may sing the following Ex.

Haste thee, winter, haste away, Far too long has been thy stay,
Haste thee, winter, haste away, Far too long has been thy stay,

D. C. †

Far too long has been thy stay, Far too long has been thy stay.

* A dot after a note adds one half to its length, so that a dotted half fills a measure in $\frac{3}{4}$ time.

† A repeat.

‡ This character at the end of a piece of music, is called a close, D. C. signifies that the first half is to be repeated in 'singing, and close in the middle of the piece.

34. Q. In what time is the above Ex. written ?
 35. Q. What notes fill a measure ?
 36. Beat and sing it to the syllable la ? also apply to the syllables do, re, mi, &c.
 37. Sing it with numerals ?
 38. Sing it with the words, haste thee winter, haste away ? 39. You may now sing all the words, and beat the time ?

2. Haste thee winter, haste away,
 Let me feel the spring tide ray ;
 Let the fields be green again ;
 Quickly end thy dreary reign.
 Haste thee winter, haste away,
 Far too long has been thy stay.

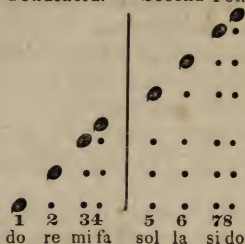
3. Haste thee winter, haste away,
 Let the spring come bright and gay ;
 Let thy chilling breezes flee,
 Dreary winter, haste from me.
 Haste thee winter, haste away,
 Far too long has been thy stay.

The teacher may now sing the scale up to eight, and require the scholar to sing it after him, both up and down. This exercise should continue some time, or at least be practised every day, for it depends on the knowledge we obtain of the relative sounds in the scale, the situation of the tones and semitones, what progress we make hereafter.

The scale is composed of two tetrachords, one above the other, the first sound of the second tetrachord is called five, the second, six ; the third, seven, and the fourth, eight.

Ex. First Tetrachord.

Second Tetrachord.



40. Q. What is a scale ? A. A scale is a series of eight sounds, consisting of five tones and two semitones. 41. What is a tetrachord ?

42. Q. What is a close ? 43. What does D. C. or Da Capo signify when placed at the end of a tune.

LESSON V.

RESTS.

1. Q. What are rests ? A. Marks of silence.

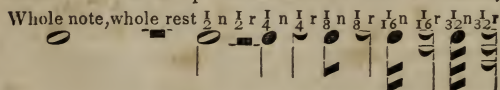
2. Q. How many kind of rests are there ?

A. As many as there are notes.

3. Q. What are their names ?

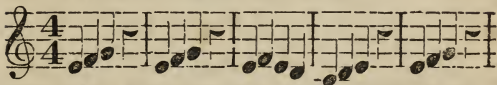
A. They are called by the name of the notes they represent.

4. Q. Write an Ex. of the different kind of notes with their equivalent notes ? See Ex. thus,

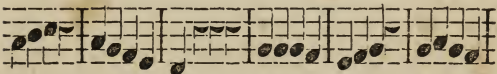


NOTE. In singing where there are rests, we beat the rests in silence, singing only the notes.

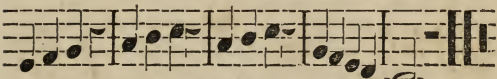
52. Write and sing the following Ex.



1. Come and sing, Form a ring ; All your cheerful voices ring, By and by,



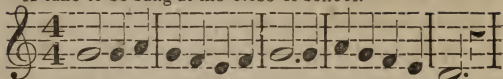
We will try, Showing reasons why We so dearly love our school, And its very



pleasant rule, While We play, Let us say Lessons every day.

2. We shall find, that to mind,
Teachers, ever good and kind,
Is the way, that we may
Happy pass the day.
If we would be very good,
As we all forever should,
While we play let us say,
Lessons every day.
3. A, E, I ; O, U, Y.
We have learned the reason why,
Have a tone, all alone ;
Consonants have none.
Here we study many things ;
Every one true pleasure brings,
While we play, let us say
Lessons every day.

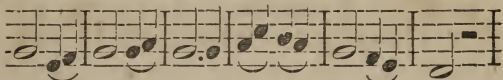
A tune to be sung at the close of school.



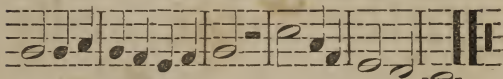
1. Oh condescend, Almighty King, To bless this little throng,



And kindly listen while we sing, Our pleasant evening song, We come to





own thy power di - vine, That watch - es o'er our days ;



For this our feeble voices join, In hymns of cheerful praise.

2. Before the sacred footstool, see
 We bend in humble prayer ;
 A happy little family,
 To ask thy tender care.
 May we in safety sleep to night,
 From every danger free ;
 We know the darkness and the light
 Are both alike to thee.
3. And when the rising sun displays,
 His cheerful beams abroad ;
 Then may our morning hymn of praise
 Declare thy goodness, Lord,
 Brothers and Sisters, hand in hand,
 Our lips together move ;
 Then smile upon this little band
 And join our hearts in love.

6. Q. In what time is this tune you have sung?
7. Q. What notes fill a measure ?
8. Q. What rests do you find ?
9. Q. Sing it by note ?
10. Q. What other characters do you find ?
A. A slur or tie, thus, 
11. Q. What is the use of  a slur or tie ?
A. They unite the notes together, which are to be sung to one syllable.
12. Q. What effect has a dot, when placed after a note ?
13. Q. In Four Four measure, how many beats on a dotted half ?
14. Q. How many on a dotted quarter ?
15. Q. What one note united to a dotted quarter will make it equal to two quarters ?
16. Q. How many eights in a dotted quarter ?
17. Q. How many in a dotted half ?
18. Q. If you should unite two quarters in one sound, what one note would represent that sound?
19. Write the following Ex. of tied notes in one note ?



LESSON VI.

EXERCISES ON THE SCALE.

1. Sing 1, the teacher gives a sound ?
2. Sing 2 3 4 5, sing 5, 3, 1, 3, 4, 3, 5 ?
3. Sing 3, 2, 5, 4, 1, 3, 1, 4, 5, 3, 2, 4, 1, 5, 1 ?

There are certain sounds in the scale, when sung simultaneously are pleasing to the ear, others are displeasing.

Those which are pleasing are said to harmonize 1 3 5 8, when sung together are pleasing, and are called consonant sounds, because they produce pleasing sensations on the ear. The teacher may here request the pupils, some to sing the 1st. some the 3d. some the 5th. and some the 8th. they will then perceive that these sounds are agreeable. They may then sing other combinations which are displeasing.

A combination of sounds given at the same time is called a chord, two sounds given at the same time is called a double chord, three, a triple chord or chord of 3 &c.

4.Q. What sounds in the scale are pleasing to the ear? Q. Sing them?

5.Q. What are these sounds called?

A. Consonant sounds or concords.

6.Q. What are those called which are displeasing? A. Dissonant sounds or discords.

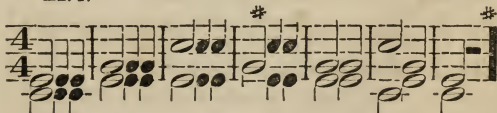
7.Q. What sounds are dissonant in the scale?

A. 1 and 2, 2 and 3, 3 and 4, &c.

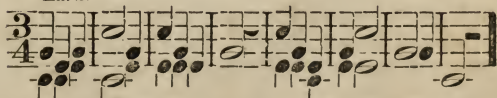
NOTE. The teacher may now divide the class into two parts, and sing the following examples, always beating the time. Those who have the highest voices may sing the upper part, the others, the lower part.

Chords.

Ex. 1.



Ex. 2.



* When two parts unite in one sound they are said to be in unison.

Ex. 3.
1st voice.

8. Q. On what letters are the notes in the first example written ?

9. Sing it by letters and describe the time ?

10. Q. What notes fill a measure ?

11. Q. When is a sound said to be in unison ?

12. Q. What is a brace ?

13. Q. What is a double bar ?

A. Two bars united showing the end of a strain.

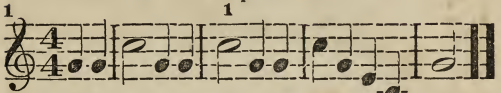
14. Q. What is a Round in music ?

A. A Round is when the parts follow each other at regular intervals. See Ex.

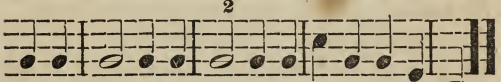
* A brace is used to unite the parts which are to be sung together.

The scholars may now sing the following Rounds, always beating the time.

Two parts.

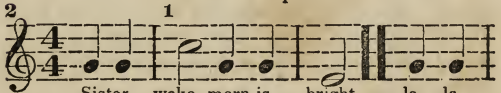


Come and sing, Form a ring, All your cheerful voices bring,

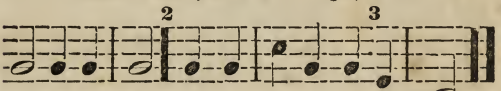


la la la la la la la la la la la.

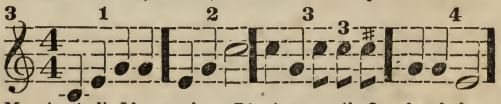
Round in 3 parts.



Sister wake, morn is bright, la la



la la la la, Come, a - rise and sleep no more.

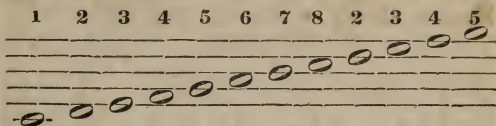


Morning bells I love to hear, Ringing merrily, Loud and clear.

After we have sung the scale up to eight, we can make eight, one of another scale still higher; nine, two, and so on through another scale by extending the sounds.

* The figure 3 placed over or under any three notes show that those notes are to be sung in the time of two of the same kind. **3***

See Ex. in another scale.



The teacher may now sing this Ex. through the lower scale, up to five in the upper scale, requiring the pupil to sing after him.

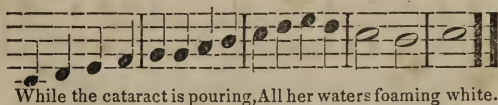
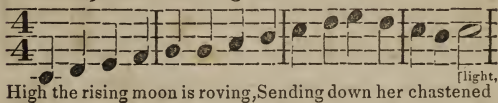
15. Q. Are the semitones (half tones) in the same situation, in the upper scale they are in the lower scale? A. They are.

16. Q. Are they between the same letters?

17. Q. Between what letters are they?

18. Q. What is the interval from F to G in the upper scale?

19. Sing the following Ex.



20. Sing the above Ex. by letters, by syllables, by numerals, also by la la la &c.

21. Q. What numeral is E in the upper scale?

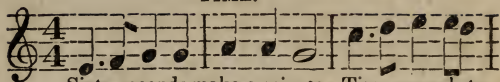
22. Q. What letters form the concords in this piece? 20? Sing them?

You may learn, and sing the following tune.
Time in two beats.

God is love; His mercy brightens All the
path in which we rove, Bliss he wakes, and
woe he lightens, God is wisdom, God is love.

2. Chance and change are busy ever,
Man decays, and ages move;
But his mercy changeth never,
God is wisdom, God is love.
3. E'en the hour that darkest seemeth,
Will his changeless goodness prove;
From the mist his goodness streameth,
God is wisdom, God is love.
4. He with early cares entwineth,
Hope and comfort from above;
Ev'rywhere his glory shineth,
God is wisdom, God is love.

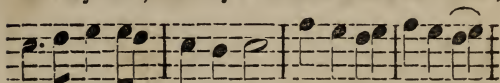
TIME.



Sixty seconds make a minute ; Time enough to



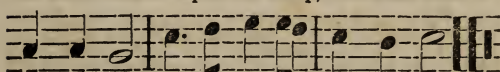
tie my shoe, Six - ty minutes make an hour ;



Shall it pass & nought to do, Twenty four hours make a day,



Too much time to spend in sleep, Too much time to



spend in play ; Seven days will make a week.

Fifty two such weeks will put,
 Near an end to every year ;
 Days three hundred sixty-five,
 Are the whole that it can share ;
 Saving leap year, when one day,
 Added is to gain lost time ;
 May it not be spent in play,
 Nor in idleness or crime.

3. God is everlasting love,
 Days and years and weeks has given ;
 That on earth our time may prove,
 Preparation meet for heaven ;
 Time is short we often say ;—
 Let us then improve it well,—
 That eternally we may
 Live where happy Angels dwell.

LESSON VIII.

TRANSPOSITION OF THE SCALE.

All tunes in music have a melody peculiar to themselves. This peculiarity arises from that note in the scale in which the tune is keyed, being the principal note or the one from which the semitones derive their places. If in singing, as we have thus far, in all our exercises, we place Do or 1 on C, the semitones are between E and F, and B and C. But if we should want to change the melody, by placing the key note higher up in the scale, the semitones would remove their places, C would then be no longer one, but that letter on which you placed the key note. For Ex. if we place Do or 1 on G, which is the 5th in the scale of C, we find the 3d and 4th would be B and C, the 7 and 8, F and G. F in this scale would not correspond with F in the scale of C; therefore we should sing F a semitone higher than in the scale of C.* We may in this manner have as many scales as there are sounds. There are however but nine in common use, and they derive their name from that letter on which one, or key note is placed.

* When notes are raised a semitone higher, a character called a sharp is placed against the note, or on the line or space on which the notes are to be written; and when lowered, a character called a flat. See Ex. # Sharp, b Flat.

This change of the key note from one letter to another, is called transposition or change of place.

The following examples will show the position of the tones and semitones in each of the scales in common use.

TRANSPPOSITION BY SHARPS.

Scale of C.

C	D	E	F	G	A	B	C	D	E	F	G
Tone.	Tone.	$\frac{1}{2}$ Tone	Tone	1	Tone.	Tone.	$\frac{1}{2}$ Tone	Tone.	Tone.	$\frac{1}{2}$ Tone	Tone.
				1	2	3	4	5	6	7	8
				do,	re,	mi,	fa,	sol,	la,	se,	do.

Scale of G.

F #

Scale of G.

Scale of C.

C	D	E	F	G	A	B	C	D	E	F	G
	1	2	3	4	5	6	7	8			

Scale of D.

F #

Scale of D.

C #

Scale of C.

C	D	E	F	G	A	B	C	D	E	F	G	A
				1	2	3	4	5	6	7	8	

Scale of A.

C #

Scale of A.

Scale of C.

C	D	E	F	G	A	B	C	D	E	F	G
		1	2	3	4	5	6	7	8		

Scale of E. F # G # C # D #

Scale of E.

TRANSPOSITION BY FLATS.

Scale of C.

C	D	E	F	G	A	B	C	D	E	F	G
		1	2	3	4	5	6	7	8		

Scale of F. b B

Scale of F.

Scale of C.

C	D	E	F	G	A	B	C	D	E	F	G	A	B
					1	2	3	4	5	6	7	8	

Scale of B. b B b E

Scale of Bb.

Scale of C.

C	D	E	F	G	A	B	C	D	E	F	G
	1	2	3	4	5	6	7	8			
	b	E	b	A	b	B		b	E		

Scale of E Flat.

Scale of E_b.

do re mi fa sol la si do

Scale of C.

C	D	E	F	G	A	B	C	D	E	F	G	A
					2	3	4	5	6	7	8	
				b	A	b	B	b	D	b	E	

Scale of A Flat.

Scale of A_b,

do re mi fa sol la si do

QUESTIONS.

1. What do all tunes in music have?
2. From what do all melodies take their rise?
3. If we should wish to raise the melody from the key of C to that of G, what should we have to do?
4. What tones and semitones correspond in the scales of C and G? What do not?
5. What tones and semitones correspond in each of the other scales?
6. What does transposition mean?
7. Write "Haste thee, winter," in the key of G?

ADVERTISEMENT.

Great interest has been taken of late, to introduce music into our schools, and seminaries of learning. As yet no definite plan has been devised, whereby it may be taught as a regular branch of education. It seems desirable that it should occupy the same place in our schools, as Grammar, Geography, and other sciences, and be taught by the same teacher; but for want of suitable class books, no teacher has felt himself qualified to teach it as a science. The author of the following work, from his own experience in teaching music as a science, in connection with other sciences, has felt the need of some work of this kind, whereby classes could be formed of scholars equally advanced, who would have their regular recitations, and pursue the study as an important branch of their education. This little work he now presents to teachers of schools, parents, and all who feel interested in music, hoping that it may take the same place in our schools as other elementary school books.

He has endeavored to make the lessons as plain as possible, so that teachers however unqualified they are to teach music, may with the help of this little work introduce it into their schools, and make such advancement themselves as will enable them to teach it successfully. A. F.



